



Aufführungsrecht vorbehalten.

## Praeludium.

Nicolai v. Wilm, Op. 62.

**Allegro.**

**Piano I.**

*p* *cresc.*

**Allegro.**

**Piano II.**

*p* *cresc.*

*f* *p*

*dim.* *p*

*cresc.* *f*

*cresc.* *f*

Handwritten musical score for piano, consisting of 12 staves. The music is in G major (one sharp) and 4/4 time. It features various piano techniques including fortissimo (*f*), piano (*p*), and crescendo (*cresc.*). The notation includes treble and bass clefs, key signatures, and dynamic markings. The score is divided into systems of two staves each. The first system has a treble staff with a melodic line and a bass staff with a harmonic accompaniment. The second system continues the melodic line in the treble and adds a bass line. The third system features a more complex texture with multiple voices in both staves. The fourth system shows a transition with a piano (*p*) marking. The fifth system includes a crescendo (*cresc.*) marking. The sixth system continues the melodic development. The seventh system features a piano (*p*) marking. The eighth system includes a crescendo (*cresc.*) marking. The ninth system continues the melodic line. The tenth system features a piano (*p*) marking. The eleventh system includes a crescendo (*cresc.*) marking. The twelfth system concludes the piece with a final chord.

This page of musical notation consists of six systems, each with a grand staff (treble and bass clefs). The music is written in a key with one sharp (F#) and a common time signature. The notation includes various musical elements such as chords, arpeggios, and melodic lines. Dynamics are indicated by *f* (forte), *p* (piano), *cresc.* (crescendo), *ff* (fortissimo), and *fp* (fortissimo piano). Articulation marks like accents and slurs are used throughout. The piece concludes with a final chord in the bass staff.

This page contains six systems of musical notation for piano. Each system consists of two staves, a treble staff and a bass staff, joined by a brace on the left. The key signature is one sharp (F#), and the time signature is 4/4. The notation includes various musical elements such as notes, rests, and dynamic markings. The first system begins with a treble staff containing a series of eighth notes and a bass staff with a single note. The second system features a treble staff with a series of eighth notes and a bass staff with a single note. The third system has a treble staff with a series of eighth notes and a bass staff with a single note. The fourth system includes a treble staff with a series of eighth notes and a bass staff with a single note. The fifth system has a treble staff with a series of eighth notes and a bass staff with a single note. The sixth system features a treble staff with a series of eighth notes and a bass staff with a single note. The notation is written in a clear, professional style, with various musical symbols and markings.

**System 1:** Treble staff: eighth notes, quarter notes, eighth notes. Bass staff: quarter note, quarter note, quarter note, quarter note.

**System 2:** Treble staff: eighth notes, quarter notes, eighth notes. Bass staff: quarter note, quarter note, quarter note, quarter note.

**System 3:** Treble staff: eighth notes, quarter notes, eighth notes. Bass staff: quarter note, quarter note, quarter note, quarter note.

**System 4:** Treble staff: eighth notes, quarter notes, eighth notes. Bass staff: quarter note, quarter note, quarter note, quarter note.

**System 5:** Treble staff: eighth notes, quarter notes, eighth notes. Bass staff: quarter note, quarter note, quarter note, quarter note.

**System 6:** Treble staff: eighth notes, quarter notes, eighth notes. Bass staff: quarter note, quarter note, quarter note, quarter note.

This musical score page contains five systems of piano music. The notation includes treble and bass staves with various musical symbols such as notes, rests, and dynamic markings. The first system features a piano introduction with a *ff* (fortissimo) dynamic. The second system includes a *riten.* (ritardando) marking followed by a return to *a tempo*. The third system shows a *p* (piano) dynamic and a *cresc.* (crescendo) marking. The fourth system includes a *p* dynamic and a *cresc.* marking. The fifth system features a *f* (forte) dynamic. The score is written in a key signature of one sharp (F#) and a time signature of 4/4.

*ff*  
*riten.*  
*a tempo*  
*p*  
*cresc.*  
*p*  
*cresc.*  
*f*

This page contains six systems of musical notation for piano, arranged in three pairs. The notation includes various musical symbols such as notes, rests, and dynamic markings.

**System 1:** The first system shows a piano (*p*) dynamic in the bass staff, followed by a crescendo (*cresc.*) in the treble staff. The second system continues with a piano (*p*) dynamic in the bass staff and a crescendo (*cresc.*) in the treble staff.

**System 2:** The third system features a forte (*f*) dynamic in the bass staff and a piano (*p*) dynamic in the treble staff. The fourth system continues with a forte (*f*) dynamic in the bass staff and a piano (*p*) dynamic in the treble staff.

**System 3:** The fifth system shows a forte (*f*) dynamic in the bass staff and a piano (*p*) dynamic in the treble staff. The sixth system continues with a forte (*f*) dynamic in the bass staff and a piano (*p*) dynamic in the treble staff.

Additional markings include *ff* (fortissimo), *l. H.* (lento), and *ff* (fortissimo) in the final system. The notation also includes various articulation marks, slurs, and performance instructions such as *Red.* (Reduction) and *ff* (fortissimo).

This musical score page contains six systems of piano music. The notation includes treble and bass staves with various musical symbols such as notes, rests, and dynamic markings. The first system features a *fff* dynamic and a *Leg.* marking. The second system includes *fff* and *Leg.* markings. The third system has a *dim.* marking. The fourth system includes *dim.*, *p*, and *pp* markings. The fifth system includes *dim.*, *p*, and *pp* markings. The sixth system includes *p*, *dim.*, *pp*, and *riten.* markings. The score is written in a key signature of one sharp (F#) and a time signature of 4/4.

*fff*  
*Leg.*

*fff*  
*Leg.*

*dim.*

*dim.*  
*p*  
*pp*

*dim.*  
*p*  
*pp*  
*riten.*



# Sarabande.<sup>\*)</sup>

Sostenuto, poco maestoso.

Sostenuto, poco maestoso.

<sup>\*)</sup> Aus Op. 33: Vier Clavierstücke — Leipzig, Verlag von F. E. C. Leuckart. F. E. C. L. 3958b

First system of musical notation, consisting of two staves. The key signature is one sharp (F#). The first staff contains a melodic line with eighth and sixteenth notes, and a dynamic marking *p* (piano) at the end. The second staff contains a bass line with chords and a dynamic marking *dim.* (diminuendo) in the middle.

Second system of musical notation, consisting of two staves. The key signature is one sharp (F#). The first staff contains a melodic line with a *cresc.* (crescendo) marking and a *f* (forte) dynamic. The second staff contains a bass line with a *cresc.* marking and a *f* dynamic. Both staves end with a *p* (piano) dynamic marking.

Third system of musical notation, consisting of two staves. The key signature is one sharp (F#). The first staff contains a melodic line with a *cresc.* marking. The second staff contains a bass line with a *cresc.* marking. Both staves end with a *p* (piano) dynamic marking.

The musical score is written for piano and consists of five systems, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#). The notation includes various musical elements such as notes, rests, slurs, and dynamic markings.

**System 1:** The first system begins with a treble staff containing a melodic line with a *dim.* (diminuendo) marking. The bass staff has a whole note chord. The system concludes with a treble staff featuring a *f* (forte) dynamic and a *ced.* (crescendo) marking, followed by a double bar line and an asterisk (\*).

**System 2:** The second system continues the melodic line in the treble staff with a *dim.* marking. The bass staff has a whole note chord. The system concludes with a treble staff featuring a *f* dynamic and a *ced.* marking, followed by a double bar line and an asterisk (\*).

**System 3:** The third system features a treble staff with a complex melodic line and a *dim.* marking. The bass staff has a whole note chord. The system concludes with a treble staff featuring a *dim.* marking and a *ced.* marking, followed by a double bar line and an asterisk (\*).

**System 4:** The fourth system features a treble staff with a complex melodic line and a *dim.* marking. The bass staff has a whole note chord. The system concludes with a treble staff featuring a *dim.* marking and a *ced.* marking, followed by a double bar line and an asterisk (\*).

**System 5:** The fifth system features a treble staff with a complex melodic line and a *dim.* marking. The bass staff has a whole note chord. The system concludes with a treble staff featuring a *dim.* marking and a *ced.* marking, followed by a double bar line and an asterisk (\*).

[illegible]

musical score for piano, page 13. The score is in G major and 2/4 time. It consists of six systems of music. The first system has a forte (*f*) dynamic and a decrescendo (*dim.*) marking. The second system has a piano (*pp*) dynamic. The third system has a piano (*pp*) dynamic. The fourth system has a piano (*pp*) dynamic. The fifth system has a crescendo (*cresc.*) and forte (*f*) dynamic. The sixth system has a crescendo (*cresc.*) and forte (*f*) dynamic. The score includes various musical notations such as treble and bass staves, notes, rests, and dynamic markings.

This page of musical notation is for a piano piece, likely in G major or G minor, given the key signature of one sharp (F#). The notation is arranged in six systems, each consisting of a grand staff (treble and bass clefs).

- System 1:** The first system begins with a piano (*p*) dynamic. The right hand features a melodic line with slurs and ties, while the left hand provides a harmonic accompaniment. Performance instructions include *Red.* (Reduction) and *cresc.* (crescendo).
- System 2:** The second system continues the melodic and harmonic development. It includes a *p* dynamic marking and a *cresc.* instruction.
- System 3:** The third system introduces a forte (*ff*) dynamic. The right hand has a more active melodic line, and the left hand features a steady accompaniment. A *Red.* instruction is present.
- System 4:** The fourth system continues with the *ff* dynamic. It includes a *sf* (sforzando) marking and a *Red.* instruction.
- System 5:** The fifth system features a *sf* dynamic marking and a *Red.* instruction.
- System 6:** The sixth system concludes the page with a *ff* dynamic marking and a *Red.* instruction.

The notation includes various musical symbols such as slurs, ties, and dynamic markings (*p*, *ff*, *sf*, *cresc.*). The page is numbered 14 in the top left corner.

Musical score for piano, page 15. The score is in G major and 4/4 time. It features complex piano textures with multiple staves. Key markings include:

- dim.** (diminuendo) in the first system.
- ritard.** (ritardando) in the first system.
- a tempo** in the first system.
- pp** (pianissimo) in the first system.
- cresc.** (crescendo) in the second system.
- riten.** (ritardando) in the third system.
- a tempo** in the third system.
- ten.** (tension) in the third system.
- dim.** (diminuendo) in the third system.
- pp** (pianissimo) in the third system.
- sempre p** (sempre piano) in the fourth system.
- pp** (pianissimo) in the fourth system.

The score includes various musical notations such as slurs, ties, and dynamic markings. The bottom of the page is marked with the number 12 and the publisher's code F.E.C.L. 3959b.







# Konzerte u. Konzertstücke

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Op. 43. Barkarole . . . . .	1,20
Op. 44. Sonate in G moll . . . . .	4,—
Op. 78. Ballade in H moll . . . . .	2,50
Trauermarsch in Es moll von Franz Schubert (aus Op. 40) übertragen . . . . .	1,50
<b>Schulhoff, Julius.</b> Mennett aus W. A. Mozarts Symphonie in Esdur frei übertragen . . . . .	1,—
<b>Seifert, Udo.</b> Op. 13. Mazurek . . . . .	1,20
Op. 14. Scherzino (zum Unterricht) . . . . .	1,25
Op. 15. Ohne Rast, ohne Ruh! Etüde . . . . .	1,25
Op. 17. Zwei Weihnachtsstücke. Nr. 1. „Stille Nacht, heilige Nacht“ . . . . .	1,25
Nr. 2. „Alle Jahre wieder kommt das Christkind“ . . . . .	1,—
Op. 18. Polonaise in D moll . . . . .	1,25
Op. 39. Mélodie sentimentale . . . . .	1,25
<b>Strauß, Richard.</b> Op. 40. Ein Heldenleben. Übertragung für Pianoforte allein von Otto Singer . . . . .	6,—
Op. 41 Nr. 1. Wiegenlied: „Träume du mein süßes Leben“ für Pianoforte allein übertragen von Otto Singer . . . . .	1,50
<b>Tschaiowsky, P.</b> Op. 2. Souvenir de Hapsal. Trois Morceaux: . . . . .	—80
Nr. 1. Ruines d'un Château $\mathcal{A}$ —80. Nr. 2. Scherzo $\mathcal{A}$ 1,50. Nr. 3. Chant sans Paroles . . . . .	1,—
Op. 5. Romance . . . . .	1,—
Op. 9. Trois Morceaux. No. 1. Réverie . . . . .	1,—
No. 2. Polka de Salon . . . . .	1,—
Op. 10. Deux Morceaux. Nr. 1. Nocturne $\mathcal{A}$ —80. Nr. 2. Humoreske . . . . .	—80
Op. 19. Six Morceaux . . . . .	5,—
Einzeln:	
Nr. 1. Réverie du Soir . . . . .	—80
Nr. 2. Scherzo humoristique $\mathcal{A}$ 1,20. Nr. 5. Capriccioso . . . . .	1,—
Nr. 3. Feuillet d'Album . . . . .	2,—
Op. 21. Scherzo . . . . .	1,50
Barkarole in G moll . . . . .	—80
Album pour Piano. Nouvelle édition revue et doigtée à l'usage de ses élèves par Willy Rehberg . . . . .	2,—
Inhalt: Chant sans Paroles, Op. 2 Nr. 3; Romance, Op. 5; Mazurka de Salon, Op. 9 Nr. 3; Nocturne, Op. 10 Nr. 2; Humoreske, Op. 10 Nr. 2; Scherzo humoristique, Op. 19 Nr. 2; Feuillet d'Album, Op. 19 Nr. 3; Nocturne, Op. 19 Nr. 4; Polka de Salon, Op. 9 Nr. 2; Capriccioso, Op. 19 Nr. 5 . . . . .	netto
<b>Wilm, Nicolai von.</b> Op. 8. Schneeflocken. Sechs Klavierstücke . . . . .	1,50
Heft I. Berceuse; Mazurka; Mélodie . . . . .	1,50
Heft II. Scherzino; Intermezzo; Etüde . . . . .	1,50
Zusammen in einem Bande . . . . .	2,—
Einzeln: Nr. 1. Berceuse . . . . .	—80
Op. 12. Zwölf Tonstücke . . . . .	1,50
Heft I. Im Garten; Junges Leid; Die Musikanten kommen; Abends; Neckereien; Im Walde . . . . .	1,50
Heft II. Am Meere; Im Kahne; Vor dem Baie; An der Quelle; Spiel im Grünen; Die Waldkapelle . . . . .	1,50
Einzeln: Nr. 3. Die Musikanten kommen . . . . .	—60
Nr. 6. Im Walde $\mathcal{A}$ —60. Nr. 10. An der Quelle $\mathcal{A}$ —60. Nr. 12. Die Waldkapelle . . . . .	—60
Op. 24. Zehn Charakterstücke . . . . .	1,80
Heft I. Flotter Sinn; Erster Verlust; Wilder Jäger; Tröstung; Unter den Zigeunern . . . . .	1,80
Heft II. Zur Nacht; Ländlicher Tanz; Am Spinnrocken; Beim Scheiden; Schäferlied . . . . .	1,80
Op. 33. Vier Klavierstücke . . . . .	1,20
Nr. 1. Sarabande $\mathcal{A}$ 1,20. Nr. 2. Courante $\mathcal{A}$ 1,20. Nr. 3. Gavotte $\mathcal{A}$ 1,20. Nr. 4. Ländler . . . . .	1,20
Op. 54. Gedenkblätter. Vier charakteristische Klavierstücke . . . . .	1,80
Nr. 1. Mit einem Eichenblatte. Nr. 2. Mit einem Myrtenzweig. Nr. 3. Mit einer Ritterspornblüte. Nr. 4. Mit einem Vergißmeinnichtstrauch . . . . .	1,80
Op. 57. Zwei Impromptus. Nr. 1 in Adur $\mathcal{A}$ 1,50. Nr. 2 in Asdur . . . . .	1,50
Op. 59. Heft V. Drei Klavierstücke. (Mélodie; Intermezzo; Ländler) . . . . .	1,20
Op. 59. Heft VII. Zwei Charakterstücke (Beruhigung; Froher Sinn) für Pianoforte . . . . .	1,—
Op. 61. Sechs Klavierstücke . . . . .	1,50
Heft I. Bettelkind; Unter rauschenden Bäumen; Nachtgesang . . . . .	1,50
Heft II. Ballspiel; In der Rosenlaube; Auf dem Maskenballe (Polichinel und Colombine) . . . . .	1,80
Op. 71. Drei Klavierstücke . . . . .	3,—
Einzeln: Nr. 1. Capriccio $\mathcal{A}$ 1,50. Nr. 2. Notturmo $\mathcal{A}$ 1,—. Nr. 3. Humoreske . . . . .	1,50
Op. 98. Drei Klavierstücke . . . . .	1,80
Nr. 1. Ballade $\mathcal{A}$ 1,80. Nr. 2. Serenade $\mathcal{A}$ 1,80. Nr. 3. Polonaise . . . . .	1,80
Op. 114. Presto scherzando . . . . .	2,50
Op. 116. Trifolium. Klavierstücke. Nr. 1. Allegro animato in C moll . . . . .	1,50
Nr. 2. Andante tranquillo in E moll $\mathcal{A}$ 1,50. Nr. 3. Vivacissimo in Asdur . . . . .	2,—
Op. 157. Drei Capriccios . . . . .	2,—
No. 1 in D moll $\mathcal{A}$ 2,—. No. 2 in Esdur $\mathcal{A}$ 2,—. Nr. 3 in Cdur . . . . .	2,—
Op. 159. Sechs Klavierstücke. Heft I. Romanze; Mazurka; Impromptu . . . . .	2,40
Heft II. Serenade; Elegie; Arabeske . . . . .	3,—
Op. 163. Fantasie. Nr. 2 in A moll . . . . .	5,—

<b>Scharwenka, Xaver.</b> Op. 82. Viertes Konzert in F moll für Klavier und Orchester . . . . .	netto $\mathcal{A}$ 8,—
Klavierstimme mit unterlegtem II. Klavier . . . . .	Partitur netto $\mathcal{A}$ 30,—. Orchesterstimmen netto $\mathcal{A}$ 30,—.

<b>Singer, Otto.</b> Op. 8. Konzert in Adur für Klavier und Orchester . . . . .	netto $\mathcal{A}$ 7,—
Klavierstimme mit unterlegtem II. Klavier . . . . .	Orchesterstimmen netto $\mathcal{A}$ 30,—. Partitur in Abschrift (leihweise).